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ABSTRACT

This issue is dedicated to folk media. Using Indonesia for his case study, Dr. Nat Colletta analyzes traditional culture as a medium for development. Juan Diaz Bordenave expresses doubts about adapting folk media to development objectives; Susan Hostetler and Arthur Gillette report on uses of the theater to promote development objectives; and Henry T. Ingle reviews three articles on the role of higher education in the development process in Latin America. Conference reports are included from: (1) the 1974 New Delhi Seminar and Workshop on Folk Media, (2) the 1972 IPPF/UNESCO expert group meeting to discuss the integrated use of folk media and mass media in family planning communication programs, and (3) the 1975 East West Communication Institute Seminar on Traditional Media. (Author/STS)

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FOLK MEDIA IN DEVELOPMENT

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FOLK MEDIA IN DEVELOPMENT

It is becoming increasingly clear to many that the patterns of socio-economic development around the world are uneven and in most cases large segments of each country's population are either by-passed completely or minimally touched by the fruits of development.

The rural areas of the world are the least affected by development efforts. Modern technology certainly has reached many rural areas, but it has been unable to serve effectively as a link in the process of modernization between urban and rural societies. In matters of technology, planning, education and development, rural people are generally talked to and rarely listened to.

In the area of communication strategies, mass media and extension workers have been the focal points for information on innovations. Both of these channels for modernization have been one-way in terms of information flow and elitist in terms of orientation. Those aspects of rural indigenous expression which have reached urban development agencies have been seen as impediments to development rather than vehicles for development. There is, however, an emerging realization that traditional elements of today's societies possess communication channels that can serve as means to stimulate rural development, and which are compatible with mass media and extension workers. These channels are folk media which use the local idioms and are people-based.

This issue of Instructional Technology Report (ITR) is dedicated to folk media. The feature article written by Dr. Nat Colletta looks at traditional culture as a medium for development. He uses Indonesian culture for his case study. In the past couple of years population and family planning specialists have held conferences on the subject of folk media; ITR reports on two such conferences: the 1972 IPPF expert group meeting in London and last fall's UNESCO/India regional seminar/workshop. We also report on a third conference, held at the East-West Communication Institute this past summer, whose focus was on popular culture and folk media.

The overriding conclusion of these conferences indicates that folk media have the potential to involve large numbers of people who have not previously participated in development efforts. A short statement by Juan Bordenave then appears which challenges the basic thesis of Colletta and the conferences. Finally, two examples of folk media projects which demonstrate the possibility of providing access to rural people themselves are given.

Some basic questions posed at these conferences and no doubt asked by some of our readers are: Can folk media be used at all in these efforts? How much adaptation is required to make folk media relevant to development or how much adaptation can folk media take without becoming distorted and overloaded? What kind of local participation is necessary to make folk media an active agent of change? How can folk media be integrated with present mass media and extension work efforts to optimize development activities?

These are only a few questions that must be asked. The state-of-the-art of folk media utilization in development is in its nascent stage; far more collective thought and discussion and much more research and experimentation need to be done before the folk media channels of communication become a significant factor in development.

For the benefit of those of you who would like to explore these issues in greater depth, we have provided some of the names and addresses of individuals and institutions who have been participating in the discovery of folk media as an instrument of development.

Randall Casey, Editor

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THE USE OF INDIGENOUS CULTURE AS A MEDIUM FOR DEVELOPMENT: THE INDONESIAN CASE[1]

by
*N.J. Colletta**

Introduction

Indonesia, like most countries, is in the throes of establishing its identity or national culture while becoming a "modern state." These processes of national culture formation on the one hand, and development on the other, present a central problem of insuring cultural continuity and social-psychological stability within the broader arena of political-economic change.

The approach has been to promote economic growth at the expense of everything else. This development strategy assumes that there are no viable institutions existing within the local environment and indigenous culture and that new ones must be created. Such development strategies have been typically ethnocentric, discriminatory and limited in impact over time. A key example of this approach is the spread of the technology of schooling throughout the non-Western world by colonial warders, and its subsequent propagation by indigenous elites. Only recently have the functional limitations of this approach come to world-wide attention; and searches are being undertaken for indigenous institutions that are more culturally functional for performing educative tasks.

The crux of the culture-development dilemma is to discover the most efficient and effective means of introducing skills, knowledge and attitudes within existing cultural patterns, institutions, values and human resources so that economic development is optimized and socio-cultural change occurs in a meaningful, harmonious fashion. Before exploring examples of how this might be accomplished in the Indonesian context, let us take a moment to clarify the definitions and interrelationship of these terms.

Culture and Development: A Definition of Terms

Culture may be defined as patterned behavior existing within any group whose members share meanings and symbols for communicating those meanings. These shared meanings are embedded in cultural symbolic systems such as language, dress and art and are functionally manifested through political, economic, religious and social institutions (structures). The patterned behaviors (customs) are the link between cultural structures and functions as symbolically communicated. For example, in Indonesian Islamic culture, a key religious institution is the mosque. Every Friday prayers are recited (patterned behavior) within the mosque (structure) with the petitioner (symbolically) wearing the *songkok* (hat), using the *sembahyang* (prayer rug), and speaking key words. This customary act of praying links the institution of the mosque to the manifest religious function of obtaining inner peace, while also serving other latent functions such as social exchange.

Culture occurs at various levels. There is the broad idea of a national culture as expressed in national language *(Bahasa Indonesia)*, dress *(Baju)*, principles of belief *(Pancasila)* etc., as well as the narrower concept of sub-culture as exemplified in the unique cultural patterns of ethnic minorities *(Bugis)*, organizations *(Pramuka Scouts)*, clubs *(arisans)*, etc. Although overlapping at times, the boundaries between cultural levels are clearly demarcated by the degree to which meaning and symbolic systems are shared.

Culture is also discussed in terms of differing states, e.g. active or passive. An example of an active culture is the youth sub-culture of Jakarta, actively mixing the traditional *"joget"* style of dancing with the music of western rock. Passive culture refers more than the static nature of culture as seen in a museum exhibition or a tourist exhibition of traditional Javanese dancing. The active culture stresses adaptation and change, the passive state emphasizes conservation and preservation. The focus of this article will be on the subjective state of culture as an element in change, a matter of equal importance to a people's physical survival.

The concern of culture as an element of change leads us into a definition of the concept of development. Development can best be described as a process of positive change in the quality and level of human existence. Development is essentially a socio-economic process of change aimed at raising the standard of living, quality of life, and human dignity (Rachmadi, 1973).

The Connection Between Culture and Development

Having briefly attempted to define culture and development, we now need to look at the relationship between them. All too often culture is seen as a bulwark of conservatism, and rarely is seen for its potential use for positive change.

The central thesis of this article is that indigenous culture can, and must, be utilized as a medium for development. Culture is the medium through which development can best occur for at least three reasons: (1) cultural elements have traditional legitimacy in the eyes of the clients of development programs; (2) cultural elements are symbolically meaningful for the local population; and (3) cultural elements serve multiple functions. These three fundamental reasons add up to a greater likelihood that changes will be accepted, or even initiated by the local population.

Development should be a natural outgrowth from existing institutions (Soemardjan, 1963). It should be an internal mobilization and reshaping of existing cultural resources rather than an injection of alien elements. Broad-based and highly credible elements of culture should be employed for development messages. Placed in a structural-functional framework, existing cultural structures must be identified, mobilized and utilized to carry development messages through the subtle modifica-

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**Dr. Nat Colletta currently is on leave from the State University of New York at Buffalo serving as a Technical Advisor in Non-Formal Education to the Planning Unit of the Ministry of Education in Indonesia under the auspices of the U.S. Agency for International Development.*

EXPERT GROUP MEETING, IPPF/UNESCO, LONDON 1972

In development efforts dealing with attitude and behavior change, communication is fundamental. Faced with the monumental task of doing something to slow down the rapid rate of population growth, International Planned Parenthood Federation under the sponsorship of UNESCO held a five-day meeting in London in November 1972.

A small group of experts representing various regions of the world met to talk about the integrated use of folk media and mass media in family planning communication programs. This was the first meeting of its kind at the international level. The objectives of the meetings were: identification of folk media used in social development; a study of the cultural, sociological and practical aspects of the use of folk media; the extension of folk media through mass media and their integrated use; training and orientation in the use of folk media; and the contribution of family planning education through folk media to the cultural development of the community. All discussion of folk media focused on the utilization of folk media in family planning efforts.

From this pool of expertise there was a consensus that communication programs need to be based on the fact that family planning is a part of a total process of social change and must therefore be seen in the framework of national development.

The group's experience has been that many mass media efforts have produced beneficial results, but they are not enough. As well there has been a heavy reliance on the utilization of field workers, but more is needed because the problem is so immense. Attention will have to be given to getting closer to the grassroots and one avenue to greater access is to realize the potential of folk media.

Several important recommendations made by the participants were:

- make an inventory of folk media forms for family planners
- evaluate quality and impact of the use of folk media
- make efforts to support folk media for carriers of effective messages
- see that coordination between folk and mass media for family planning be ensured
- launch demonstration projects on use of folk media in family planning
- incorporate folk themes and folk forms in the curricula of schools and educational programs of extension workers
- have international organizations provide technical and financial assistance and support for research in the identification, integration and extension of folk forms for family planning and other social development efforts

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1974 NEW DELHI SEMINAR AND WORKSHOP ON FOLK MEDIA

This article is based on information contained in the IEC Newsletter of the East-West Communication Institute. Portions of the article are directly taken from the newsletter.

Under the sponsorship of UNESCO, the Song and Dance Division of the Indian Ministry of Information and Broadcasting served as host for the Inter-regional Seminar-cum-Workshop on the Integrated Use of Folk Media and Mass Media in Family Planning Communication Programs. This special conference was held in New Delhi from October 7 to 16, 1974.

The purpose of this meeting was threefold:

1. to discuss and discover the potential of various folk forms in communication work;
2. to afford the participants the opportunity to study both the steps involved and the factors to be taken into consideration in the production of the various folk forms; and
3. to study and evaluate the finished production.

The Song and Dance Division selected eight folk forms and folk troupes from around India to perform at the conference. These folk groups performed in a rural setting to give the participants a sense of realism and to emphasize two facts:

1. that many urgent problems of development lie in the villages, and
2. that for their solutions, the villagers should be involved in the planning, participation, and implementation of programs, with the folk media linked to the mass media, as the immediate vehicle of communication.

The question is often posed of why integrate folk and mass media. K.B. Mathur, UNESCO, Paris, stated that UNESCO believes that

> the role of mass media in developmental communication is crucial and that these media should be used in a systematic and integrated fashion with extension work. Research has established the fact that behavioral change directly attributable to mass media varies from 10 to 15 percent, and that this percentage goes up to 54 percent when the mass media and extension work are integrated. The question which arises therefore is whether or not the mass media and extension work utilized along with folk media would help further increase the percentage of desired behavioural change. For example, whether radio and extension work along with folk media would not be better than mere use of radio or of radio and extension work. In all probability, the first, i.e. radio plus extension work plus folk media, would be more effective in raising the adoption rate. There is, therefore, the need for research and evaluation studies. Further government inputs in developing and using folk media would be well worth the effort. Such inputs would

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EAST-WEST COMMUNICATION INSTITUTE SEMINAR ON TRADITIONAL MEDIA

The East-West Communication Institute hosted the Comparative Popular Culture Research Seminar on Traditional Media from 7 July to 1 August 1975. Seventeen research papers were delivered as part of this seminar. The Information Center is reviewing the following five papers:

Naghalli or Story-Teller's Art and Craft and the Impact of Mass Media Upon This Traditional Medium in Iran

by Kazem Mohamed-Nejad
Reviewed by Jock Gunter

This fascinating paper traces the development of a traditional Iranian folk medium from ancient times through the advent of modern broadcast media. Dr. Motamed-Nejad ably demonstrated how indigenous expression may survive and prosper in the context of pragmatic modern society and its media.

In order to survive, Iranian storytelling has changed greatly since it was used by Alexander the Great to keep his troops alert at night. In its progression from Iran's squares and bazaars, through her coffee houses, and finally into her popular broadcast media, the objectives and functions of storytelling have been several fold. Folk tales served the cause of national identity in recalling past glories when Iran was ruled by Arab conquerers. Storytelling has also served religious and recreational objectives.

According to the author, the popularity of skilled storytellers in Iran's marketplaces has declined, and the country's few remaining coffee houses feature TV sets instead of live story tellers. Nonetheless, the ancient stories continue to be told over the modern media, which the author accepts with mixed emotions. He points out that twenty-one Iranian cinema productions in the last ten years have been based on ancient folktales. His recent study of Radio Iran showed that 5.7% of the programming in a six month period was devoted to radio storytelling.

Furthermore, he forsees a vital role for mediated storytelling:

> In the special circumstances of the developing countries the moral aspect of the stories is of significant importance. Stories of this type, based as they are on praise of honesty, cordiality, bravery, manliness, tolerance, fellow-feeling, support of the deprived, encounter with the oppressor, and such other moral virtues, could go a long way to neutralize the undesirable influences of the industrial civilization. They would at the same time create repugnance and a capacity for resistance against

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THE ROLE OF FOLK MEDIA: A POINT OF VIEW

The special IEC newsletter mentioned but did not elaborate on the fear of some delegates at the New Delhi conference. They expressed fear that the introduction of contemporary messages into the folk media might lessen their credibility.

We would like, therefore, to print one point of view concerning possible negative aspects of adapting folk media to contemporary development needs. This point of view is that of Juan Diaz Bordenave, an agricultural communication specialist for the Organization of American States in Rio de Janeiro, Brazil. In the June 1975 issue of ITR a letter from Mr. Bordenave expressed concern about adapting folk media to development objectives. Here he writes a few more thoughts on the matter:

The Need to Respect the Function of the Folk Media

One of the latest discoveries of the effect-oriented planners and communicators is that:

> The traditional media have a great potential in achieving development goals because they have a wide audience and high credibility in the eyes of the villagers. (Everett Rogers, *Communication Strategies for Agricultural Development)*

> Highlighting what is known from many communication studies — that is, that in order to convey a message with effect one has to use the language, symbols and styles familiar to the audience — the use of folk puppetry opera, comedy, and the shadow puppet play are cited as trusted sources for conveying new ideas to people who are illiterate and unfamiliar with the process of perceiving and interpreting symbols and messages from other types of media. (Henry T. Ingle, *Communication Media and Technology: A Look at Their Role in Non-formal Education Programs)*

I see in this discovery a lot of good and a lot of evil. The good is that the folk media are legitimate possessions of the people, an intrinsic part of their culture, and so, they have the right to be respected, supported and used. However, and this is the evil part, the development thinkers' obsession with goal achievement and not with human growth may take up these folk media as another set of instruments for changing people's way of thinking, feeling and behaving. And this is not the purpose and the function of the traditional communication media!

Their purpose is expression, relationship, communion, escape, fantasy, beauty, poetry, worship. Never persuasion of people to vaccinate, to implant I.U.D.s, to fight parasites or to eat vegetables.

I am afraid that as soon as the people realize that their folk songs, poems and art are being used for subliminal propaganda, they will let them die. It will be another (case like) Ruth Benedict's "broken vase."

Of course the contemporary forms of folk media must reflect the new preoccupations of a people in movement toward development. New dreams and anxieties will appear naturally in the songs and poems of the masses. But to use those channels for an instrument function of persuasion, in my view, is *cultural genocide* and should never be included in development communication projects.

THEATRE FOR DEVELOPMENT

So far we have presented two approaches to the question of folk media and development. The conferences and the Colletta article discuss the institutional use of folk media for development objectives. Bordenave takes a position that folk media are sacred and should not be used as means for promoting development. A third approach is seen in the two examples of how a folk medium — theatre — is used with a good deal of grass roots expression and input. The following two articles are about creative individuals and small groups of people who have made use of theatre on a non- or semi-institutional basis as an interactive means to help promote development objectives.

The first case is an innovative use of theatre in the United States where some enterprising Mexican-Americans have created skits based on traditional material which have been used to build enthusiasm and participation in the predominantly Mexican-American farm workers' union. This union is presently building solidarity and pride in farm workers and is engaged in a struggle with agricultural growers to serve as the workers' bargaining agent on matters of pay and human welfare.

The second article deals with the use of indigenous theatre in Jamaica. There, with rural people involved in the creation of skits, this theatre tries to serve as a means to call people's attention to the national literacy campaign as well as motivate them to become involved in the campaign itself.

NON-FORMAL EDUCATION AT WORK IN THE UNITED STATES
EL TEATRO CAMPESINO: FARM WORKERS' THEATRE

by Susan Hostetler

El Teatro Campesino is, quite literally, the farm workers' theatre, for and by workers. Born of the *huelga* (strike) of grape pickers in Delano, California, in 1965, short dramatic skits were presented along the picket lines in order to encourage the striking workers and to provide some relief from the somberness of their struggle. These *actos* (skits) were performed without props, scenery or stage and were representations of conditions leading up to the *huelga* and of events occurring in its course.

El Teatro Campesino eventually moved to the stage as well, retaining its simplicity of form and the content of its messages. During its first two years of existence, *El Teatro* was closely tied to Cesar Chavez's United Farm Workers Organizing Committee (UFWOC), spreading news of the latest happenings in the *huelga* to audiences by means of the *actos* and *corridos* (ballads and mimes) and at the same time raising money for the UFWOC.

The farm workers of California are, by a substantial majority, Chicanos — Americans of Mexican descent. The past ten years have been a period of growing self-awareness for Chicanos. *El Teatro Campesino*, being the farm workers- theatre, is also Chicano theatre, and employs many of the comic traditions of Mexico and especially of the famous clown, Cantinflas. The *corridos*, too, are derived from Mexican popular songs.

Although its beginning was political, members of *El Teatro* constantly question its technique and purpose. *El Teatro's* founder, Luis Valdez, sees a "political root and a spiritual goal." By 1967 the scope of *El Teatro* had begun to widen. It became part of a larger cultural center, independent of UFWOC, and addressing itself to larger social issues. The name was expanded to *El Centro Campesino Cultural.*

In the course of its expansion, *El Teatro* saw its primary audience grow from the *campesino* to all Chicanos; its rallying cry was no longer *La Huelga*, but *La Raza* (the race). The political aim was put into perspective: in this larger arena, the social struggle is seen in terms of spiritual awakening.

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"ROUGH" THEATRE SERVES LITERACY IN JAMAICA

Author: Arthur Gillette
Publication: Unesco Features

No. 667 (1974), pp. 10-13
(Reproduction authorized)
Reviewed by Steve Grant

Five hundred thousand Jamaicans out of two million are illiterate. One talented and dynamic woman, Pauline Stone, has given up a lucrative insurance job in Kingston to combat her country's incidence of illiteracy through an ingeneous means: folk theatre.

Until recently, theatre was accessible only to the urban and wealthy. Now, over forty Jamaican towns and villages have played host to voluntary actors and stage technicians who have come to present "Drama for Progress," a folk program designed to help illiterate villagers grasp why and how they can learn to read and write.

Costs are low and ingenuity and dedication are high as a play is presented. The actors are usually secondary school literature or drama enthusiasts who donate their time. A market place may be transformed into a theatre or borrowed Public Works Department truck turned into a stage. Props consist of nothing more than colorful, comically baggy village costumes and simple furniture. Publicity derives from a loudspeaker which blasts popular music just before showtime.

The Jamaican folk theatre consciously avoids a "top-down" approach. The staff and volunteers spend hours listening to villagers and from such conversations and from their own rural experience they adopt themes based on real and everyday issues. They utilize a long tradition of (sometimes frightening) folk characters, and devise plots which will contain suspense. They will tirelessly rehearse the patois banter and search for sure punchlines. "Drama for Progress" ends its performances with a lively musical number: a calypso song written in patois for the literacy campaign. By using traditional folk characters, by reaching the rural people in their language where they live and work, "Drama for Progress" is a moving example of how to motivate citizens to join National Literacy Campaign classes.

HIGHER EDUCATION, LATIN AMERICA AND EDUCATIONAL INNOVATION: SOME PERSPECTIVES

by Henry T. Ingle

The Information Center would like to share three articles on the role of higher education in the development process of Latin America, which were received during the last few months from three developing country leaders:

1. From Colombia, *La Tecnología Educativa en Educación Superior: El Caso de Colombia* by Dr. Joaquín Paéz G., May 1975

2. From El Salvador, *Higher Education and National Development in Latin America* by Lic. Juan Antonio Tijiboy, April 1975

3. From Brazil, *¿Puede la Universidad Ser Motor de Desarrollo?* by Dr. Juan Diaz Bordenave, May 1975

The articles highlight the difficult set of questions that still remain to be studied within the context of Latin American higher education before any reformulation can take place or innovative solutions advanced. This brings to mind the adage that is fast becoming the Information Center's by-line: "Technology Is the Answer. . . But What Was the Question?"

In his article *La Tecnología Educativa en Educación Superior: El Caso de Colombia*, Joaquín Paéz[1] identifies a series of unfortunate conditions which currently characterize higher education in Latin America and in particular, his own country. 1) He cites the tendency to associate good university teaching with the degree of difficulty a student experiences in successfully completing a course. 2) To teach effectively at the university level, a professor needs only to master his subject content and not the teaching methodology. 3) Another tendency is the growing awareness that university teaching is, by and large, not a source of much professional satisfaction and that the system itself tends to evaluate teachers in a punitive fashion. 4) Finally, university teaching continues to be seen as a memory-oriented process where the professor beguiles and impresses students with his ability to recall facts, dates and an untold array of information. Indeed, the professor teaches as he was taught, often imitating the particular models that he eschewed and criticized as a student himself. In sum, the professor becomes the single most important element in the university learning process.

As a solution to these conditions, Paez is experimenting with a workshop/seminar approach where professors study new educational techniques and teaching-learning methodology while keeping current in their subject matter. The aim of this approach is to make university teaching a more active process in which students and professors collectively participate and teaching is seen as a professional growth experience for both. Knowledge, therefore, is not equated with information but rather with the acquisition of skills, abilities and attitudes associated with inquiry and analysis.

For this purpose, the technology of videotaping and micro-teaching is used along with training in the writings of teaching objectives, the designing of instructional units and new curriculum, and the evaluation of student learning based on a full range of behavioral learning criteria.

To date, seven hundred and eighty-two university professors in Colombia, Venezuela and Peru have participated in these workshop/seminar sessions.

In his article *Higher Education and National Development in Latin America*, Juan Antonio Tijiboy[2] says that expenditures for higher education in the developing countries are expected to reach an all time high by the end of this century. Thus, he believes that it is necessary to reconceptualize and define clearly the university's role in the national development process. He sees the university very much a part of society and as such, subject to all its pressures. For this reason, the university is a mirror-like reflection of a nation's development model.

Tijiboy analyzes three development models — economic, socialist and nationalist — and the role universities are called upon to play in each of the three settings. In the economic model, the university encourages innovation in the material and technological sphere and trains managers and highly skilled technicians for advanced technology imported from other countries.

In the socialist model, the university prepares leaders who are capable of finding strategies to alter bourgeois values and creates new values appropriate to a country's own national development. In this instance, the acquisition, transmission and application of knowledge has a greater concern for coming to grips with social conditions as well as the preparation of individuals for technical careers.

In the nationalistic model, the university turns out individuals who are capable of building a national image; the acquisition, transmission and application of knowledge emphasizes the development of strategies for national autonomy. Regardless of the model, however, Tijiboy criticizes Latin American universities for drawing their student body primarily from the upper social elite class, and therefore, unduly catering to the promotion of social status quo.

In his article, *¿Puede la Universidad Ser Motor de Desarrollo?*, Juan Diaz Bordenave[3] questions whether or not the university can function as a catalyst for national development efforts. He indicates that few countries in the Third World have made serious efforts to formulate their own university models and have tended instead to copy the models of industrialized nations. Particularly in Latin America, Bordenave feels that radical innovation in higher education *has not* taken place largely because of the historical evolution of universities.

Latin American universities have developed as isolated sub-systems within the larger social structure and largely have dedicated themselves to the task of perpetuating the existing social structure, values and mores.

If universities were a twentieth century phenomenon in Latin America and had no historical tradition — that is, if they were just being created today — could we expect them to reflect the existing fervor in Latin America for social change? Could we expect Latin American universities to function as agents for social change?

Theoretically, Bordenave affirmatively answers the questions he poses but identifies various barriers to the radical transformation of Latin American universities. The barriers are:

1. Few university leaders expect something more than a minimum of modernization in the system. They are satisfied with the current status the university confers upon them and do not want to precipitate radical changes in the existing university structure.

2. There is no general understanding of the fact that underdevelopment is something more than just being "behind the time" and that development constitutes a phenomenon closely related to the degree of dependency and internal/external domination existing within a country setting.

3. There is no clear notion as to precisely what type of university structure best suits the unique conditions of countries which are seriously committed to social change and human betterment at the lowest level of society.

4. There is a lack of direction as to the true function of the university and its real responsibility to the society which surrounds and maintains it.

Bordenave strengthens his perspectives on Latin American universities by citing a noted critic of Latin American universities, Darcy Ribeiro,[4] who indicates that Latin American universities primarily are dedicated to two functions: 1) transmitting culture and technological ideas exported from other countries; and 2) conferring diplomas to those it trains and thus annointing them with the status and prestige needed to enter the job market.

The exchange of information within the university absorbs 80% of the resources and energy of the system, leaving 15% for research and investigation and a mere 5% for the growth and development of the university; and furthermore, these three sectors — information transfer, research and investigation or development and growth — do not integrate to reinforce and complement each other. They are totally isolated and independent.

This percentage disequilibrium in university activities is attributed by Bordenave primarily to one basic element: the Latin American university only sees its role as that of professionally preparing students for jobs and not as being responsible for decisively influencing the life and people in the communities of squalor, misery and poverty which surround it.

[1]Joaquín Paéz is Colombian and received his Ph.D. training in Education from Stanford University. He presently is director of a technology project for higher education under the auspices of the Association of Caribbean Universities and Research Institutes. He also is the director of an educational consulting firm in Bogota, Colombia, EDUCONSULTA.

[2]Juan Antonio Tijiboy from El Salvador, head of School Supervision at the Ministry of Education in El Salvador, is currently a doctoral candidate in international education at Stanford University.

[3]Juan Diaz Bordenave contributed the article, *The Role of Folk Media: A Point of View* in this issue of ITR, and his background is cited in that section of the newsletter.

[4]See *Prospects*, published by UNESCO. Vol. IV, No. 3, Fall 1974, pp. 315-330. "Rethinking the University in Latin America," by Darcy Ribeiro. Ribeiro, an anthropologist and educator, formerly was Minister of Education and Culture in Brazil and the first Rector of the University of Brasilia. Currently Ribeiro directs a United Nations program in the Centro de Estudios de Participacion Popular in Lima, Peru.

WORLD EDUCATION

For information related to nonformal education methods, readers may be interested in the publications of World Education. World Education provides technical assistance to programs for the functional education of adults in nearly twenty countries on four continents. Working in partnership with private and government agencies, World Education helps to plan, implement, support, and evaluate innovative nonformal education programs, especially those related to literacy, health and nutrition, food production, and family planning. Nonformal adult education is their particular area of concern.

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ATS-6 AND INDIA

On 1 August 1975 the Applications Technology Satellite-6 (ATS-6), positioned over the equator and Lake Victoria in East Africa, began operation for the one-year Satellite Instructional Television Experiment (SITE) in India. ATS-6 had been previously used for experiments in the Rocky Mountain, Appalachian and Alaskan regions of the United States.

During a briefing at the U.S. Department of State, Dr. Robert Filep, Director of the Learning Systems Center at the University of Southern California, reported on his visit to India just prior to the August 1 SITE inauguration. He was very impressed with the amount of indigenous material used in this project. With the exception of the satellite itself, everything is Indian. They have built their own television sets and have constructed antennas out of chicken wire which will receive signals directly from the satellite. Solid state batteries will run the television sets. According to the plan, any technical failure with the equipment can be repaired within five hours. In case the problem is too complex for repairs on the spot, a spare television set and parts are always brought along to the location.

Beginning on the first of August there were 200 hours of programming. A total of 1200 hours of programming is scheduled for the year that ATS-6 is in operation. Programs will be targeted for pre-school children, teachers and adults. Most viewing sites will not be overcrowded with viewers, according to Filep, but a few must accommodate up to 3,000 people.

During the experiment the Indian Space Research Organization will conduct a 300 village sample study. About 2,500 villages in total are involved in SITE which will mean that the number of people watching television in India will triple. As part of the research design anthropologists will live in each of the 300 villages. A great deal of pretesting has taken place, since the audience will be multi-lingual and multi-cultural.

Several sound tracks will run simultaneously and therefore no closeups of people will be shown, because the planners do not want people to see that the speakers' lips are not synchronized with the sound.

Despite the fact that SITE is basically a "top-down" project, there has been and will be participation. Extensive research was done to validate the types of dress appropriate to areas, cultural mannerisms, expressions, folk media, etc. that would integrate into TV program content. This research was conducted with representative samples of the audience. Each television site has selected a person to serve as the contact between SITE and the village.

Filep saw samples of the courseware and felt that the science education, pre-school and teacher education materials are quite good. In his opinion the cultural and family planning material ranged from not very good to very good.

Although a new satellite is not now in the budget, the Indian SITE people hope to get their own satellite in the next two years. A success with the present SITE program, they believe, will enhance their chances for their own satellite.

EL TEATRO

(Continued from page 5)

Since 1967, several full-length plays have been produced, incorporating many aspects of traditional Mexican theatre. The latest, *El Fin del Mundo*, is a *mito* (myth) whose main character is a symbolic Everyman.

El Teatro's repertoire now includes, in addition to the full-length plays, puppet shows, *actos*, dramatic literature, and films. Its first film, *I am Joaquin*, is based on an epic poem by Rodolfo "Corky" Gonzales.

As the vision of *El Teatro* has grown, so has its renown. The group has performed internationally, attending the World Theatre Festival in France in 1969 and 1972, and touring Mexico in 1972. This September, *El Teatro* is planning appearances in Venezuela.

Describing *El Teatro Campesino* as a people's social/art form, Luis Valdez sees the need for "several generations of Chicanos devoted to the use of theatre as an instrument in the evolution of our people. . . (Chicano theatre) must be popular, subject to no other critics except the *pueblo* (community) itself; but it must also educate the *pueblo* toward an appreciation of **social change,** on and off the stage."

IPPF/UNESCO

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- develop means for proper follow-through of training programs
- make an inventory of available training materials
- orient decision-makers in the use of folk media and exchange programs for artists to see how media is being used
- give assistance to promote use of folk media in family planning communication at the national level.

The IPPF has two documents from this conference. The smaller one has a table at the back which is a tentative inventory of folk media by country and by their characteristics (10 items). The countries in this inventory are Indonesia, Malaysia and Egypt. In the larger document there are three appendices. The first is the case study of the film *My Brother's Children* which uses folk themes and media. The second is a list of experiments in the use of folk media and this list is available from the IPPF Central Office, 18-20 Lower Regent Street, London SW1Y 4PW. The third one is a bibliography. Many of the items in the bibliography have been inspected by IPPF personnel and some are available at the IPPF library. Those books which have been inspected by staff or are known by them have been annotated. The major headings are *Communication and Social Change, Culture, Folk Lore and Folk Media*, and *Folk Media*.

INDONESIA

(Continued from page 2)

tion of their function. In such a design, the task is to modify functions of traditional structures in a sensitive manner so as not to impair the legitimacy of the novel message, nor do damage to the original cultural medium itself. In this manner, culture can be viewed as a foundation for change rather than a barrier to change and it can be used as an instrument for development. A basic assumption then is that culture is a living entity, and to survive it must functionally adapt to changing conditions surrounding it.

Development Through Culture: The Indonesian Case

Indonesia has mounted a massive rural development program in an effort to raise the standard of living, but like other countries it has been experiencing many deep-seated problems. The root of many of these problems is frequently attributed to the fact that the development agents are operating at a different conceptual level than the villagers; that they are strangers with little legitimacy in the eyes of the local people; that they are so burdened with bureaucratic demands of reporting that they have little time or energy for person-to-person field work; that they often demand additional remuneration for technical advice which they should be offering under their normal job responsibilities; and that it is difficult to find village level needs assessment instruments in use among any of these bodies.

Criticisms of current development efforts point to the lack of coordination in village level development and a general top-heaviness in administrative personnel and functions.

A major study conducted in a sample of 24 villages by the West Sumatra Regional Educational Planning and Research Office (1974) found that only 15 percent of the villagers had ever talked to an agricultural extension agent; 3 percent with the forestry extension worker; and 14 percent with the veterinary extension worker. When asked from whom they would seek advice on agricultural problems, some 66 percent claimed they would go to a neighbor. These data are suggestive of the enormous gap between government development programs and the people whom they profess to be assisting.

A bridge between government extension workers and rural people to facilitate the transfer of information, technology and skills relevant to the villagers is needed. This article advocates a strategy of identifying cultural institutions and processes within the village that may be used as a medium for transferring development information. As an example of such a strategy we now turn to look at illustrations from cultural institutions, political, economic, religious, and social, outlined earlier.

The Polity

Perhaps one of the most effective means of communicating with the masses is through using the traditional informal influence channels of local opinion leaders. While these informal and traditional avenues of leadership are not always officially recognized by the Government, they are deeply rooted in the indigenous culture and gain their authority and legitimacy through such factors as heredity, seniority, and tradition. As Soemardjan (1963) remarked in an analysis of community development efforts which built on traditional feudal government in Banjumas, Central Java:

> It is perhaps this loyal attitude towards recognized indigenous leaders which for the most part accounts for the success of community development in this area. . . rapidly succeeding social changes have caused only a minimum of social disorganization, and have done little harm to the relationships between the members of the communities and its ruling elites.

Indigenous leadership has been successfully utilized in the Indonesian development process as exemplified by the use of *Dukuns* (mid-wives) in the National Family Planning Program (Muncie, 1972) and the employment of *clan religious* leaders in implementing the *Bimas*, mass guidance in rice cultivation program in West Sumatra (Esmara, 1971).

Those community leaders who are not clearly identifiable may be discovered by using techniques that identify points of community influence and power. It is a short step from the identification of such leadership to the establishment of communication between government development agents and indigenous leadership to begin to work together to solve community problems (Emerson, 1974).

The potential of traditional processes of interaction should not be overlooked. One such indigenous process of social and political interaction is that of *Musyawarah dan Mufakat* (communal consultation and agreement by consensus). The current development pattern of utilizing government decrees to initiate development related messages could make use of this process. The deeply rooted value of promoting social harmony through communal participation in decision-making processes may be an essential ingredient for the taking of personal responsibility and action.

Economic Networks

To overlook indigenous networks of production, distribution and consumption is to be blind to the very life lines of a people's survival. Marketplaces *(pasars)*, where men and women, young and old are buying and selling, squatting and chatting, telling stories, gambling and simply being, have long been a focal point for information exchange. From the omnipresent *becak* transportation system to the multitude of small artisan shops, indigenous channels for communication and development lay relatively unexplored. Exhibitions and demonstrations on health, family planning, new agricultural techniques, child care and a host of other development themes can be communicated in the environs of the *pasar*.

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INDONESIA

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One successful example of the above is the National Family Planning Program's use of the indigenous-commercial network of traditional herbal medicine *(Jamu)* distribution. The delight in watching young and old alike enraptured in the folksy humor and local adages of the *Jamu* salesman is a sight to behold. He is working from a basic principle of development, as well as commerce; that is, to begin where the people are and proceed from their experience to their needs, always introducing the novel message with reference to their world view.

Social Life

Whereas village political institutions and processes gain their legitimacy through their traditions, and economic institutions through their continuous use, social activities in the form of clubs, sport, games and drama maintain strength for their sheer pleasure-giving functions. Social activities are focal, integrative activities for cultural life. It is sometimes difficult to separate the entertainment function from the subliminal socialization which transpires within the same event. Let us examine some of the overlapping social, educative, and related functions found in a selection of common social activities.

The *Arisan* is a very popular social club among women (sometimes men) from all walks of life. The social and educational function of this organization is apparent at the monthly meetings where everything from cooking to child care is discussed, sometimes by an invited lecturer. The *Rukun Tetangga* (neighborhood organization) is another indigenous network that is rooted in the life of the people. Its principle too is sharing mutual neighborhood concerns through loosely organized communal problem-solving cliques. This neighborhood network like the *Arisan* should be a starting point and not a terminating point for government development activities.

Social Entertainment Forms

Those social aspects of culture which may be most amenable vehicles for development are the use of traditional Indonesian art-drama forms. With over 300 distinct cultural groupings, Indonesia provides one of the richest arrays of traditional art-drama concentrated in any one geographical location in the world. All over the Indonesian archipelago from the *Wayang* dramas spread across Java to the *Manaman* (dance drama) of Kalimantan, one can nightly witness popular social entertainment conveying educational and cultural messages. These art-drama forms are well integrated into, and are integrators of, the life of the community. Anderson (1965) outlined the importance of the *Wayang* in the socialization of Javanese children:

> The importance of this is that it was traditionally from the ethical and religious aspects of wayang that the education of Javanese children drew its inspiration. The heroes of wayang were the consciously approved models by which a child grew up. . . a wayang education develops out of a set of concrete mythological models and examples. The Javanese child learns from the models. . . which will later orient him to the outside world.

The *dalang* (story teller of the *Wayang)* is considered to be an educated scholar and revered guru. His techniques are not lecture or command, but the nuances of drama and humor, expressed in the local dialect and relevant to local experience.

Indonesia has historically used these art-drama forms for promoting social and political transformation. During the revolutionary period (1945-1949) the *Wayang Suluh* (torch or guiding light) was born as a means of encouraging the struggle against the Dutch. Later, in the early 1960's the *Wayang Pancasila* (five principles *Wayang)* was initiated by the Ministry of Information in an effort to communicate the ideological pillars of the new nation state (Crawford and Adhikarya, 1972). More recently, various forms of the *Wayang* have been used on a limited scale in family planning activities because it is believed that the *Wayang* can be used in place of the current family planning posters to bring crucial messages directly into the lives of the people.

Probably the most critical problems with the use of indigenous art-drama media for development purposes is the extent to which they may be adapted before the traditional cultural form is itself damaged. Adaptation must be done first on an experimental basis, and handled with extreme sensitivity and subtlety.

The flexibility of the script (content), the roles, as well as the associated cultural values, must be considered before a program of message modification is begun. It should be noted that the *Wayang* is currently under much pressure to "modernize," especially in the urban areas of Indonesia. Anderson (1969) comments on at least three areas of recent change: (1) the interpretation of most sexual relationships in terms of Western romance; (2) the rationalizing of marvelous or supernatural elements in the *Wayang* stories along scientific or pseudo-scientific lines; and (3) a pious moralizing about unacceptable non-middle class characteristics. He goes on to stress the growing need to symbolically interpret the *Wayang* in terms of current changes in Indonesian life.

The *Ludruk*, a folk opera based only on contemporary themes, has a flexible script and would be relatively easier to modify. The performing clown in the *Ludruk* takes on a familiarity through his ongoing dialogue with the audience, commenting on everything from current fads and rising prices to hooliganism. This intimacy between the audience and the clown in the *Ludruk* could well serve as a vehicle for introducing issues such as population or health care.

In the strategic use of indigenous social entertainment forms for development, the critical elements are in the adaptibility of the message, medium and structure. Experimentation must be conducted with each cultural form, holding different elements constant until the most effective combination is derived. For example, the medium and structure might be held constant while the message is adapted, such as adjusting only the script in a *Ludruk* performance. Another strategy might hold the structure constant while changing the medium and message — use a family planning poster with *Wayang*

figures as the characters or a radio program which utilizes a *Ludruk* format. The Javanese periodical, *Kejawan*, tried this latter approach in a bi-weekly column where various social issues were discussed by the famous clowns of the *Wayang*. This column was widely read and apparently much appreciated by the public.

Of all the elements of culture discussed, the social-entertainment aspects probably present the greatest potential for usage in the development process, but much thought and controlled research must be done instead of embarking on this path haphazardly.

Concluding Remarks

A middle ground development strategy, advocated in this article, means using local culture as a mediator between government development agents and the people. With this strategy there is less dependence on externally imposed solutions, increased staffing and funding and more on local cultural institutions and processes. Development problems and answers to them must come from within the communities themselves in order to be meaningful and lasting. External agents can help the local community to generate solutions that mobilize resources in a self-reliant way, but the best that external agents can do is facilitate this process at key points.

This strategy is by no means foolproof; its merits have yet to be systematically tested. Problems abound. What are the ethics of tampering with traditional cultural forms? If one tilts the functions of an indigenous medium too far is there not the risk of destroying the medium itself? What are the limits or boundaries of such a strategy? One response is that traditional cultural forms are already being affected and modified, frequently in a negative and haphazard manner.

There are a host of other problem areas in this strategy, however. As Soemardjan (1963) observed, "In matters of social innovation. . . reactions of people in the rural areas of Indonesia generally are more influenced by the personality of the innovator and his approach (person and form) than by ultimate goals (content) that will materialize only after the process is finished." If the audience tendency is to tune into the form, while losing sight of the content, what will be gained in the development process? A possible solution to this criticism is twofold: the particular message must be united with the right medium; and the cooperative use of this strategy must have multiple reinforcing approaches. For example, it is rather useless to provide a *pasar* exhibition on family planning unless there is an adequate mechanism for distributing birth control devices in support of this effort.

Conflict may occur with the use of traditional gaming and play as mechanisms for development. In Javanese society there is a close association between gaming and gambling. Thus, the Islamic code against gambling may impede the acceptance of this strategy as a viable means for development. Secondly, the development message may be lost in the enthusiasm for the game itself. Also, gaming and play are strongly associated with children, and adults may resist them. There are no easy answers to these criticisms.

Finally, although informal leadership, *Dalangs*, etc., may be effective communication channels to the masses, they lack knowledge and content functional to the development process. This suggests the necessity for a close connection between the technical expertise of government development agents and the communication skills of indigenous resource persons. Joint training programs, workshops and other activities can provide a climate for mutual understanding and help build a close connection between the two.

What is needed now is some basic research to test the hypotheses about the relationship between culture and socio-economic change underlying this strategy. Fundamental research is needed into the social psychology of rural peoples (e.g. perception, motivation, attention span, learning styles, cognitive styles); into the capacities of various aspects of culture for adaptation in the development process given a specific set of development problems (e.g. nutrition and population education, child care); into audience behavior in cultural institutions (attitudes, tastes, and frequency of interaction); and into the possibility and consequences of combining modern and traditional means of communicating. Lastly, action-research is called for which would develop and test specific intervention strategies along the culture-development strategy model in highly controlled situations. This kind of research is essential before any wholesale national programs are launched.

[1]The data upon which this paper is based is twofold: (1) primary data inputs from field notes of the author over the course of his tenure as consultant in the Innovation and Technology section of the Office of Research and Development, Ministry of Education and Culture, Indonesia; and (2) the consultation of secondary literary and personal sources related to the subject under study.

Instructional Technology Report is the official newsletter of the Information Center on Instructional Technology. The Center serves as an international clearinghouse for materials and information on important developments in the use of technology for improving education around the world. The Center is operated by the Academy for Educational Development, a private non-profit organization, and is supported by the Bureau for Technical Assistance of the U.S. Agency for International Development.

EWCI SEMINAR
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selfishness, exploitation, unconcern for others, violance, promiscuity and similar evils of the machine age.

The potential of traditional folk culture in providing education in the affective and value areas has been long overlooked by traditional educators oriented toward cognitive learning. Indeed, all educators involved in development could gain valuable perspectives upon their own work from reading this thought-provoking paper.

**Dr. Mohamed-Nejad welcomes the communicative powers of the audio and visual media, although he regrets the demise of the individual storyteller.*

Theatrical Forms of Communication in Black Africa

by Alfred E. Opubor
Reviewed by Randall Casey

The Opubor paper traces the historical development of theatre in Africa and looks at its current status as a social communication channel. Opubor takes examples of theatre from around Africa, but most attention is focused on the development of theatre in the West African countries of Ghana and Nigeria. Indigenous theatre is categorized by him into story theatre, folk-operatic theatre and literary theatre.

Story-telling is a favorite pastime, especially in rural Africa. This form has traditionally provided people with entertainment, but has also been an agent for speech training and socialization of children.

Folk operatic theatre is based on the Western style theatre. With time this form spawned the Concert Party in Ghana "which provides one of the most common and most popular means of entertainment today" and the Nigerian Folk Opera which is often performed in the idiom and language of the ethnic group.

Literary theatre is seen as an implantation of European theatre, but "its heart is right at home here in Nigeria." This type of theatre is urban-based and usually produced in English or French. In Ghana there is am emphasis on African forms, legends and indigenous languages.

In Uganda, the University of Makarere took its drama troupe to the villages. A main objective was to see how well rural audiences would respond to "traditional drama." The response was tremendous and the crowds were overflowing. To the initial surprise of the touring drama group, rural audiences did not act like urban audiences but would laugh and talk during the play. Such behavior, the Makarere group soon discovered, was really a sign of approval. Their best response occurred in a village where people blew whistles and walked around a lot during the performance.

Traditional Media
by Hassan K. Ranganath
Reviewed by Henry Ingle

In a concise but thorough manner, this forty-two page paper builds a case for the use of traditional media in development work. Citing the findings of the UNESCO Seminar-Workshop on Traditional Media held in New Delhi in October 1974; Ranganath concludes:

> the utilization of these forms (traditional media) for communication objectives may not do much harm or restrict their utility in their original folk art field. It is probably that the confrontation with the contemporary challenges might hasten their growth and evolution and bring about new format and stylistic aspects. This is based. . . on the assumption that these forms are used with sensitivity and understanding of their true nature, and that only those forms are chosen and used which lend themselves well for broader communication purposes.

Ranganath sees traditional media as living expressions of the lifestyle and culture of a people, evolved through the years. Thus, as long as the message is for the improvement of the quality of man, it is desirable that steps be taken to harness the best medium for the message.

Various experiments are cited in his paper — some with which he has had personal association — proving that traditional media are extremely adaptable in conveying modern themes without losing their authenticity and vitality. Indeed, Ranganath states that it is rare to find a traditional performing art in its very original form today. What traditional media we see around today are the ones handed over to this age through a process of continual change. The very nature of a living medium is to react to the change around it, by adapting itself to suit the change and needs of time.

Ranganath traces the effects of the new electronic mass media on the traditional forms, citing both the good and bad effects; he feels that overall the fusion of the two has been beneficial. He disapproves of the adage that "traditional media have a natural resistance to modern messages;" rather, he suggests that each traditional medium be the subject of study to reveal the extent of its flexibility. For as long as such experiments yield something different and something good to society, Ranganath feels that they deserve to be encouraged, "banishing fears of the mutation of the form or the content of traditional media."

Mela or Folk Festivals of Bangaldesh
by Mustafa Zaman Abbasi
Reviewed by Jock Gunter

Dr. Abbasi has produced a vivid catalogue of Bengali folk culture, as it revolves around the two hundred *Melas* or local religious festivals which take place each year in Bangladesh. Drawing on the cultural traits of various groups (Aryans, Dravidians, Mongols, Muslims, Arabs, Persians, Turks, Afghans), these festivals embody a variety of cultural expression which deserves the attention and respect of individuals and agencies concerned with development.

Key participants in the *Melas* are the *Bauls* or mendicants who sing religious songs to the accompainment of a single-stringed instrument. Another musical aspect of the *Melas* is the *Jari* or national elegy, which draws on Persian, Arabic and Bengali musical traditions to present ancient and tragic stories.

Storytelling is also an important focus of the *Poonthi*, which translates literally as "book." Long and drawn-out stories of romance and advanture are sung in virtual monotone by groups of eight to ten persons. The *Poonthi* are immensely popular among the villagers who attend the *Melas*.

Dr. Abbasi lists other forms of folk expression — dance, visual arts — which are associated with the *Melas*. He also comments upon the ways in which all the types of folk expression are being changed by the modern media — radio, record players, film and television. Music is changing as new foreign instruments are introduced into popular music. Boatmen on Bangladesh's rivers no longer sing to themselves as they travel. They play popular records on blaring record players. Village dress and attitudes about sex and marriage are changing due to exposure to films, in Dr. Abbasi's opinion. Nonetheless, the *Mela* continues as a locally-based anchor for the folk culture of Bangladesh.

LI-KE: Traditional Folk Media of Central Thailand

by Surapone Virulrak
Reviewed by Randall Casey

Virulrak's paper, even though entitled *Li-Ke: Traditional Folk Media of Central Thailand*, is broken up into three parts. After a brief description of Thailand he presents a quick overview of the country's mass media. It is interesting to note that television transmission covers most of Thailand, but no material, unfortunately, is provided that will give the reader an idea of the number of television sets in the country and their distribution.

The second part of the paper covers quickly the introduction of theatre in Thailand. Cursory descriptions of traditional media in central Thailand today follow. Fifteen examples are given.

The rest of the paper is dedicated to LI-KE, a folk form of drama. Here a thorough description of this folk medium is given. In order to service the vicissitudes of change, this medium has had to make frequent concessions to modernity. Costumes, dance, speaking, songs, musical instruments, story content have all adapted with the times.

This folk form has been more popular in rural areas than in urban ones, but its flexibility allows it wide popularity among all age groups. LI-KE is termed by the author as a low cost medium because of its low overhead to maintain and its cheapness to produce. Nevertheless this popular medium is seen as a "recessive art" by classical authorities because LI-KE has not scrupulously kept the classic standards in signing and dance gestures.

Virulrak believes LI-KE can play an important role as a popular folk medium by helping to promote development attitudes and can still be a source of entertainment for many in central Thailand. However, government authorities, according to Virulrak, have yet to see the roles this medium can play in development.

Other Papers:

The remaining twelve papers of this seminar are listed by author and title:

"Sirih" by Rumbi Mulia

"Where It's At: Popular Culture Revisited" by Floyd W. Matson

"The Village Fair in a City Environment" by Joseph Dudley Fernando

"Rodighar: Where People Gather" by Ram Dayal Rakesh

"Japan: Communication Mores in Places Where People Gather" by Michitaro Tada

"The Effects of Industrialization on the Philippine *Komedya*" by Nicanor G. Tiongson

"The Socio-Cultural Significance of Traditional Gathering Centers in Peasant Fishing Community in Malaysia" by Mohd. Dahlan HiAman

"Coffee, Tea, or What? The Role of 'Stimulants' in Human Communication" by Hidetoshi Kato

"The Effects of Mass Communication on Taiwanese Opera (How Television Has Modified Taiwanese Opera)" by Fang-mei Lee

"Disneyland and Walt Disney World: Traditional Values in Futuristic Form" by Margaret J. King

"A Sense of Place and the Sacred in Native American Tradition" by Barre Toelken

"Traditional and New Communication Forms in Fiji" by Manoa Rasigatale

Those readers who wish to obtain more information on these papers should write to the Resource Materials Collection, East-West Communication Institute, 1777 East-West Road, Honolulu, Hawaii 96822, U.S.A.

NEW DELHI SEMINAR
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encourage cultural revival on the one hand, and on the other, greater benefits would be obtained in view of the relatively low costs involved in utilizing the folk media.

The following are not quotes but paraphrased statements that were taken from the tape recordings of Barbara Yount who attended the conference:

- I.K. Gujral, India's Minister of Information and Broadcasting — The use of folk media in the family planning program must not alter the original social authenticity of the folk art. The folk art as a method of communication must reflect the changes the society is undergoing.

- Dr. Karan Singh, India's Minister for Health and Family Planning — The use of folk media in population control is extremely necessary since the folk form enjoys the largest credibility among the media, especially among the rural masses.

- Col. H.V. Gupte, Chief of India's Song and Drama Division and the Chief Executive of the seminar/workshop — Folk songs and folk dances, though very effective media for communicating family planning messages, are limited in that they cater to only small groups at a time. Thus the aim of the workshop is to evolve a methodology for using them effectively through the electronic media. However, in this process, one must never neglect the artists. They must be absolutely convinced about the idea of family planning.

- K.B. Mathur, UNESCO, Paris, France — Folk media is already a part of developmental strategy today. The question is which forms should be used. Assume, for example, puppets may not be very effective in India; however, they might still be used in other countries. Not all forms are universal; but one must learn which ones can communicate a given message. The seminar/workshop is only for demonstrating purposes. India is just a case study. After discussing the forms, the delegates can decide whether similar forms can be used in their countries. . . The use of folk media has the additional advantage that it could serve to revive and promote folk culture which, in many countries is in danger of extinction.

- Habib Tanvir, Indian playwright, theatre producer and Member of Parliament — Attention must be paid to the improvement of the economic condition of the folk artists in order to help them make a meanginful contribution to communication for developmental purposes. The folk artist can be a force for education; for example, a folk song was created which successfully explained to the villagers the formation of rain. Another example is a videotape program based upon the *nautanki* (song and dance form) of North India which demonstrated how the form could teach the alphabet to little children.

The following is a list of titles of papers delivered at this seminar/workshop. Abstracts of the papers appear in a special issue of the East-West Communication Institute's IEC Newsletter No. 20 (1975). Those readers interested in getting the annotations of these papers should request the supplement to IEC Newsletter No. 20 by writing to: Barbara Yount, Editor, IEC Newsletter, Communication Institute, East-West Center, 1777 East-West Road, Honolulu, Hawaii 96822, U.S.A. The special issue of the IEC Newsletter is also available upon request from Barbara Yount, Editor.

Papers Presented by Indian Delegates:

- Chander, Romesh (index number 20-1)
  TV treatment of folk forms in family planning communication

- Chiranjit (20-2)
  Radio treatment of folk forms

- Jain, N.C. (20-3)
  Characteristics of folk drama basically dependent on spoken word

- Khanna, Harish (20-4)
  The Inter-action between folk media and mass media and the absorption of the contemporary message

- Kothari, Komal (20-5)
  Identification of folk forms utilizing song and music for family planning communication

- Kirshnaswamy, M.V. (20-6)
  Film treatment of folk forms

- Mane, Vasant V. (20-7)
  Identification of flexible folk drama in family planning communication

- Naaraayan, Birendra (20-8)
  Puppet as medium of communication for family planning

- Nijhawan, P.K. (20-9)
  Role of folk media in mass education for family planning communications

- Parmar, Shyam (20-10)
  Folk forms depending on story-telling

- Parmar, Shyam (20-11)
  Indian puppet as communicator

- Pillai, Omchery, N.N. (20-12)
  Criteria for selection of folk forms for family planning communication

- Ranganath, H.K. (20-13)
  Adaptability of Indian folk forms to contemporary themes

- Sharma, Narendra (20-14)
  Creative dance form for mass communication
- Tanvir, Habib (20-15)
  Criteria for the extension of folk media through mass media for family planning communication
- Vatsyayan, Kapila (20-16)
  The traditions of the performing arts

Background Papers on Various Indian Folk Forms:

- Deva, B.C. (20-17)
  Harikatha or Katha Kalakshepam
- Halder, Parmananda (20-18)
  Kavi Gan of Bengal
- Pani, Jiwan (20-19)
  Puppetry in India
- Pardhy, M.K. (20-20)
  Tamasha: the folk theatre of Maharashtra
- Patanjali, V. (20-21)
  Burrakatha: the popular ballad of Andhra Pradesh
- Rao, S. Balu (20-22)
  Yakshagana
- Vidyarthi, Govind (20-23)
  Khayal of Rajasthan

Papers Presented by Delegates from Other Countries

- Ahmed, Hossain Bani (20-24)
  Use of folk media in family planning communication in Iran: present status and proposals
- Gunawardana, Trelicia (20-25)
  Folk theatre in family planning communication (Sri Lanka)
- Latif, Abdul (20-26)
  Presentation on the use of folk song in family planning communication (Bangladesh)
- Rahmi, Mehmoud (20-27)
  National Arts Company "puppets" (Egypt)

Puppetry as a Medium and a Message Strategy

In a series of puppet shows presented at the seminar/workshop, it was demonstrated that although the folk media are community-based and are part of its culture, they have to be carefully deployed in a strategy for dissemination of developmental messages, including family planning. When a medium like puppetry is used before a rural audience, items of entertainment value should be presented in the first instance in order to create awareness and interest. Once the interest of the audience has been aroused and ensured, the message-oriented item may be presented and performed.

The use of puppetry as well as other folk media gave a new dimension to this meeting.

"A.V.H. Aids" to Communication

The seminar/workshop demonstrated the effective use of audio-visual and "human" (A.V.H.) aids in the presentation of papers and documentary materials.

Apart from the traditional audio and visual aids for demonstration purposes, many speakers brought folk artists with them to give live demonstrations of the diverse folk forms used for motivational purposes. This procedure was a unique element in the conference and one which created an on-the-spot impact of actuality.

Evaluation of this seminar/workshop was agreed upon by UNESCO and the Indian government. The Indian Institute of Mass Communication, New Delhi had a six-man team to evaluate the conference. They planned to measure four aspects of the conference:

1. the change in the attitude of the participants;
2. the comparative effectiveness of the folk media demonstrated during the event;
3. the audience reaction to the forms presented during the workshop; and
4. the audience reaction to two of the puppet and dance forms presented at the seminar/workshop but staged in the rural areas.

For more information about the evaluation, write to: Dr. J.S. Yadava, Indian Institute of Mass Communication, D-13 South Extension II, New Delhi 110049, India.

Conclusions

Participants agreed that folks forms could be used in conjunction with modern media in conveying social messages to rural peoples, but great care will be needed not to distort folk forms and destroy their legitimacy.

In the IEC Newsletter, Barbara Yount reports: Some delegates expressed fears that the introduction of contemporary messages into traditional forms might lessen the credibility of the forms being used — thereby making them unacceptable to the audience. This view, however, was strongly challenged. It was emphasized that folk forms have seldom been static and that they have generally reacted to current situations and have adapted to contemporary developmental needs.

It was felt that a good folk artist should know what liberties the communicator can take with a folk form without either greatly distorting it or offending the audience. On freedom of art, the general view was that the artist himself must be convinced of the validity and credibility of the message to be communicated before incorporating it into the form's own creative and compatible style. In this way, the artist becomes the community's agent for social change.

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Participants were convinced that traditional art and entertainment forms are often suitable for carrying development messages and that they may be adapted for use by mass media. But they stated that such action calls for extreme care at four fundamental stages:

1. in the identification of flexible elements in folk forms;
2. in the treatment of the family planning message to suit the form used;
3. in the integration of folk media with mass media; and
4. in the presentation of a program package with adequate pre-testing of message and form and with appropriate evaluation.

In regard to this last point, it was emphasized that field studies of target audiences must be carried out before selection of messages and forms and that program back-up must be provided for performances, such as ensuring that a fieldworker is present at the time or makes a visit to the area soon after the performance.

Yount concludes the IEC Newsletter with "ten guiding principles" of the potentiality of folk forms and the techniques of their production for motivating people.

1. The folk media should be an integral part of any communication program for rural development. Wherever possible these should be integrated with mass media; but, in all cases, integration with the ongoing extension work is vital.
2. The prerequisites to the use of the folk media are:
   a. an understanding of the rural audiences, and
   b. the use of these media to provide the rural people with recreation, to attract their attention, and to ensure their participation in developmental activities.
3. The utilization of folk media in communication programs should be viewed not only from the perspective of socio-economic development but also of cultural development.
4. Folklore reflects the changes that society undergoes; it should thus retain social authenticity. The folk forms have evolved gradually, and wherever they are flexible they retain their appeal to the rural people.
5. Not all folk forms can be used for developmental or population communication purposes; thus they should be carefully studied from the points of view of content and characterization for their possible adaptation in order to carry developmental or population messages.
6. Folk media productions should be consistent with the needs of the social environment and related to the customs and beliefs of the local communities.
7. Since folk media have socio-cultural roots, their utilization should be related to local events, and their function in the local communication strategy should be properly assigned.
8. Efforts should be made to preserve the originality of each folk form; adaptation need not alter nor destroy the form.
9. For effective community-level communication strategies, an integrated and planned use of both folk and mass media is necessary for achieving optimum impact and for desired feedback.
10. Collaboration between the folk artists and the media producers is absolutely essential for the successful integration of folk media and mass media communication strategies for developmental purposes

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